

149333

à Charles Lamoureux.

# Sauge fleurie.

## Légende

pour  ORCHESTRE

d'après un Conte

de

ROBERT DE BONNIÈRES

par

 Vincent d'Indy.

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# Saugefleurie.

Alors vivait, sans crédit ni richesse  
 Une Fée humble et seule .....  
 ..... **Saugefleurie.**  
 Tel est son nom — était charmante à voir.  
 Au bord d'un lac tout fleuri de jonquilles  
 Elle habitait le tronc d'un saule creux  
 Et ne quittait son réduit ténébreux  
 Plus que ne font les perles leurs coquilles.  
 Mais, un beau jour que, chassant par le bois  
 Avec sa meute en superbe équipage,  
 Le Fils du Roi menait à grand tapage  
 Du bois au lac un dix-cors aux abois,  
 Pour voir les chiens et la belle poursuite  
 Et les pourpoints brillants des cavaliers,  
 Elle quitta son arbre .....  
 .....  
 Le Fils du Roi .....  
 En, voyant mieux un si charmant visage,  
 S'arrêta court et la dévisagea —  
 Sauge, sans plus se cacher dans les branches  
 En le voyant si beau, de son côté,  
 Le regardait devant elle arrêté  
 Droit dans les yeux, de ses prunelles franches.  
 Naïf amour par pudeur s'enhardit:  
 Le Fils du Roi baissa les yeux par contre  
 .....  
 Tous deux s'aimaient et ne s'étaient rien dit.  
 .....  
 .....  
 — Aimer un homme était un cas de mort  
 Pour Sauge .....  
 .....

Sauge, pourtant, demeurait bouche close,  
 Et, de cela, ne voulait seulement  
 Qu'aimer le Prince et mourir en l'aimant.  
 .....  
 Or, nul pouvoir ne pouvait s'opposer  
 Au libre emploi de son gentil courage  
 Non plus qu'au choix de son premier baiser.  
 .....  
 ... "Seigneur, les beaux jours sont comptés ...  
 .....  
 "N'aimez-vous point la belle solitude,  
 "Et des amants n'est-ce plus l'habitude  
 "De mieux s'aimer, quand l'amour est secret?  
 "Restons ici sans peur, si bon vous semble;  
 "Nos yeux pourront se parler à loisir,  
 "Et nous n'aurons de si charmant plaisir  
 "Que seul à seul à demeurer ensemble.  
 "Auprès de vous je sens mon cœur léger,  
 "Légère est l'heure aussi qui me convie —  
 "O mon seigneur, je vous donne ma vie...  
 "Prenez la donc, mais sans m'interroger!"  
 .....  
 — Amour et Mort sont toujours à l'affût:  
 Ne croyez pas que celle que je pleure  
 Fut épargnée,  
 Elle sécha sur l'heure  
 Comme une Fleur de Sauge qu'elle fût.

**Robert de Bonnières.**  
 (Contes des Fées.)

# Saugefleurie.

V. d'INDY.  
1884

Assez lent et calme.  $\text{♩} = 72$ .

Petite Flûte.

1<sup>ère</sup> et 2<sup>ème</sup> Grandes Flûtes.

2 Hautbois.

1<sup>ère</sup> et 2<sup>ème</sup> Clarinettes en Sib.

3<sup>ème</sup> Clarinette en Sib.

1<sup>er</sup> et 2<sup>ème</sup> Bassons.

3<sup>ème</sup> et 4<sup>ème</sup> Bassons.

1<sup>er</sup> et 2<sup>ème</sup> Cors en Fa chromatiques.

3<sup>ème</sup> et 4<sup>ème</sup> Cors en Fa chromatiques.

2 Trompettes en Fa chromatiques.

2 Cornets à pistons en Sib.

3 Trombones et Tuba.

3 Timbales en Lab - Ut - Mib. (Il faut 2 timbaliers.)

Cymbales et Triangle.

2 Harpes.

Assez lent et calme.  $\text{♩} = 72$ .

1<sup>ers</sup> Violons avec sourdines.

2<sup>èmes</sup> Violons avec sourdines.

Altos avec sourdines.

Violoncelles { 1<sup>ers</sup> avec sourdines.  
2<sup>èmes</sup> avec sourdines.  
3<sup>èmes</sup> avec sourdines.  
4<sup>èmes</sup> avec sourdines.

Contrebasses. divisées.

les 1<sup>ères</sup> seules

Cl. I. II.

Bons

*pp*

*ppp*

*ppp*

*ppp*

Viol.

Vclles

Cl. I. II.

*pp*

Bons

A

*sempre più dim.*

Cors

Timb.

*p*

Viol.

1 Alto Solo

*p*

*dimin.*

*dimin.*

*dimin.*

A

Fl. *Soli*

Cl. I. II. *Soli*

*pp*

Bons *1<sup>o</sup> Solo*

*pp*

*p*

Viol.

*1 Alto Solo*

*p*

Altos

Vcel.

*unis.*

*p*

Fl.

Cl.

Bons

*dim.*

*pp*

*ppp*

*B*

Cors.

*1<sup>o</sup> Solo*

*p*

*1<sup>vo</sup> Solo*

*pppp*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*scatena*

*dim.*

*pp*

*pp*

*pp*

*div. arco*

*pizz. pp*

*B*

7 7 7 7



Fl. I<sup>o</sup> Solo  
Htb. I<sup>o</sup> Solo  
Cl. *fp*  
Bons.

*P* mais soutenu  
*soutenu*

I.  
Cors II.  
Cors III. IV.  
Trp. I<sup>o</sup>  
Trb. III<sup>o</sup>  
Timb.

*fp*  
*fp*  
*fp*  
*pp*  
*pp*  
*p*

*sempre più dim.*  
*baissez le Lab au Sol.*

Vcelles

*pp*  
*pp*  
*pp*  
*pp*



Fl.

Cl. I. II.

Bons I. II.

Viol.

Altos

Vclles div.  
a deux

Cb.

[illegible]

[illegible]

Plus vite. en accélérant

Fl.

Hrb.

Cl. *p* *poco* *a* *poco*

Bons. *poco* *a* *poco*

*f* *poco* *a* *poco*

Cors. *avec sourdine* *mf* *poco* *a* *poco*

Trp.

Timb.

Plus vite. en accélérant

*fp* *otez les sourdines* *fp*

*fp* *otez les sourdines* *fp*

de plus en plus - - -

Cl. I. II. *cresc.*

Cl. III. *cre - - scen - - do*

Bons. *mf*

*cre - - cen - - do*

Cors *cre - - scen - - do*

Trp.

Timb. Solo *mf* *cresc.*

de plus en plus - - -

otez les sourdines

pizz. *più f*

otez les sourdines

pizz. *più f*

*mf* *cresc.*

*p* *cresc. molto*

Gaîment mais modéré. ♩ = 120.

E

Gaîment mais modéré. ♩ = 120.

pizz.

E

*f et bien en dehors*

I.  
II.  
III Cors.  
IV.  
Trp. II Solo  
Timp.

*mf p pizz. mf*

Viol. *mf arco*  
*mf p*  
*pizz. mf*  
*arco mf*

*p un peu marqué un peu marqué un peu marqué*

Pte Fl.

I. II.  
Solo  
III. IV. Cors.  
Trp.  
Timp.

*mf molto cre - scen - do f*

Viol. *arco p. molto cre - scen - do diu.*  
*arco molto cre - scen - do*  
*molto cre - scen - do*

**F**

Pl. Fl.

Fl.

Hrb.

I. Clar.

II. Clar.

III.

Bons.

19 Solo

II.

III. IV. Cors.

Trp.

Trgl.

Viol. unis.

**F**

Pte Fl.  
 Fl.  
 Htb.  
 I.  
 Clar.  
 II.  
 III.  
 Bons.  
 I. II.  
 Cors.  
 III. IV.  
 Trp.  
 Trgl.  
 Viol.  
 div.

The musical score is arranged in two systems. The first system contains staves for Pte Fl., Fl., Htb., Clar. I, II, III, Bons., Cors. I, II, III, IV, Trp., and Trgl. The second system contains staves for Viol. and div. The music is written in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like 'ff' and 'div.'



Musical score for a string quartet, page 17. The score is in G major and 3/4 time. It features four staves with various musical notations including notes, rests, and dynamic markings. The first system is marked with a "G" above the first staff. The second system includes a "Solo" marking for the first staff. The third system includes markings for "pizz." (pizzicato) and "arco léger" (arco, light). The fourth system is marked with a "G" below the first staff.

[illegible]

This page of a musical score contains multiple staves for a large ensemble. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *ff* (fortissimo) and *div.* (divisi). The score is divided into two main systems. The first system includes staves for various instruments, with some parts marked *a deux* (for two). The second system includes a section marked *I<sup>o</sup> Solo* and *f<sup>o</sup> marque*. The bottom of the page features a large, bolded *ff* marking. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

# H

The musical score is organized into three systems. The first system consists of five staves: two treble clefs, two alto clefs, and one bass clef. The second system consists of four staves: two treble clefs, one alto clef, and one bass clef. The third system consists of three staves: two treble clefs and one bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'idem'.

J. 5304 H

This is a page from a musical score, likely for a symphony. It features multiple staves for different instruments. The top section includes staves for strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The bottom section includes staves for percussion (timpani and snare drum) and a double bass staff. The score is written in a major key with a 3/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' (crescendo) and 'ff' (fortissimo). A section labeled 'I' is indicated at the top right. The page is numbered '1' at the bottom center.



J.5304 Н.



9

Pet. Fl.

Gr. Fl.

Hrb. *pp*

Cl. I. II. *pp*

Cl. III. *pp*

1<sup>o</sup> Solo

*pp*

*f*

*p*

*p stacc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

Bons

*p stacc.*

*poco cresc.*

Cors

*p stacc.*

*poco cresc.*

Trp.

*p stacc.*

*poco cresc.*

1<sup>o</sup> Solo

*f et marqué*

Pist.

Trb.

*pp*

Timb.

*pp*

2<sup>ble</sup> corde

*pp*

*fpp*

*fpp*

*fpp*

*p stacc.*

*poco cresc.*

*poco cresc.*

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Pte Fl. (Piccolo Flute), Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bass (Bassoon), Cors (Cor Anglais), Trp. (Trumpet), Pist. (Pistola), Trb. (Trombone), and Timb. (Timpani). The score is written in 3/4 time and features various dynamic markings such as *più f*, *f*, *sfz*, and *f stacc.*. The page is numbered 10 in the top right corner.

1<sup>o</sup> Solo

*f*

IV<sup>e</sup> corde -

IV<sup>e</sup> corde -

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music is in 3/4 time and features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The key signature has one sharp (F#). The first measure has a key signature change to two sharps (F# and C#). The music continues with various rests and melodic lines across the staves.

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music is in 3/4 time. The first three measures are mostly rests, with some melodic lines in the upper staves. The fourth measure features a melodic line in the top treble staff marked with a mezzo-forte (*mf*) dynamic. The rest of the system contains mostly rests.

The third system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music is in 3/4 time. The first measure is labeled "IV<sup>e</sup> corde" and features a melodic line in the top treble staff. The second measure is also labeled "IV<sup>e</sup> corde" and features a melodic line in the top treble staff. The third measure features a melodic line in the top treble staff. The fourth measure features a melodic line in the top treble staff. The fifth measure features a melodic line in the top treble staff. The sixth measure features a melodic line in the top treble staff. The music is characterized by many beamed sixteenth and thirty-second notes, and the key signature has one sharp (F#).

*Solo*  
*mf*

*à 2.*  
*f*

*à 2.*  
*f*

*I<sup>re</sup> Solo*  
*mf*

*III<sup>re</sup>*  
*f*

*III<sup>re</sup> Solo*  
*mf*

*Soli*  
*mf bien rythmé*

*I<sup>re</sup> Solo*  
*un peu marqué*

Triangle  
*f*

*pizz.*  
*f*

*pizz.*  
*f*

*pizz.*  
*f*

*pizz.*  
*f*

*pizz.*  
*f*

*pizz.*  
*f*

**K**

*à 2.*  
*f*

*à 2.*  
*f*

*à 2.*  
*f*

*à 2.*  
*f*

*I<sup>o</sup> Solo*  
*tr*  
*più f*

*III<sup>o</sup> Solo*  
*f* *cre - - scen -*

*Timb.*  
*Solo*  
*f* *cre - - scen -*

*ff* *arco*  
*p* *arco*  
*p* *arco*  
*p* *arco*  
*ff*

*cre - - scen -*

*cre - - scen -*

*cre - - scen -*

*cre - - scen -*

**K**

This page of a musical score is for a symphony, featuring multiple staves for various instruments and voices. The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *p* (pizzicato). It also includes performance instructions like *arco* and *avec la mailloche*. The music is written in a complex, multi-measure format with various time signatures and key signatures.

**Fl.**  
Fl.  
Htb.  
Cl.  
Bons  
Cors  
Trp.  
Pist.  
Trb.  
Timb.  
Triangle

**19 Solo**  
*p*  
*molto*  
*cresc.*

**119 Solo**  
*p*  
*molto*  
*cresc.*

**19 Solo**  
*mp très léger*

**Solo**  
*p*  
*molto*

*f e stacc.*

*f stacc.*



[illegible]

en retenant beaucoup

12 Solo *tr* *tr* *tr* *tr*

Gr. Fl.

Hrb.

Cl. I. II.

Cl. III.

Bons

Cors

Trgle

1<sup>re</sup> Harpe

2<sup>de</sup> Harpe

Harm. 0

Harm. 0

*mf* soutenu *p* *tr* *tr*

Soli *p* *dimin.*

Solo *p* *dimin.*

*dimin.-* *dimin.-* *dimin.-*

en retenant beaucoup

Assez lent et calme. ♩ = 72

*p soutenu et expressif.*

*pp*

*pp*

*p*

*Solo*

*p*

*Solo*

*p*

1<sup>er</sup> Viol. Solo.

*p soutenu et expressif.*

1<sup>er</sup> Viol. Solo.

*p soutenu et expressif.*

1<sup>er</sup> Alto Solo.

*p soutenu et expressif.*

Gr. Fl.

I<sup>e</sup> Harpe

II<sup>e</sup> Harpe

I<sup>er</sup> Viol. Solo

II<sup>e</sup> Viol. Solo

I Alto Solo

Fl.

I<sup>e</sup> Harpe

II<sup>e</sup> Harpe

I<sup>er</sup> Viol. Solo

II<sup>e</sup> Viol. Solo

I Alto Solo

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

Gr. Fl. **M**

Hr. *p*

Cl. I.H.

1<sup>re</sup> Solo *p*

Bons

Cors

1<sup>re</sup> Solo *mf marqué*

Trp.

I<sup>re</sup> Harpe *p*

II<sup>re</sup> Harpe *p*

Tous *sfz*

Tous *sfz*

Tous *mf*

Tous *sfz*

**M**

P<sup>te</sup> Fl. Un peu plus vite.

Gr. Fl. Un peu plus vite.

Hrb.

Cl. A. II.

Cl. III.

Bons

Cors

Trp.

1<sup>re</sup> Solo

Harpes I et II.

1<sup>er</sup> Viol.

Solo Un peu plus vite.

*espr.*

Viol.

12 Viol.  
Solo Un peu plus vite.

espr.

Viol.

p

Plus animé. ♩ = 100

Musical score for a piano piece, measures 1-12. The score is in B-flat major (two flats) and 3/4 time. It features a piano (p) and mezzo-forte (mf) dynamic range. The first system (measures 1-4) includes a solo for the right hand (Soli) and a first solo for the left hand (1º Solo). The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) shows a more active piano part. The tempo is marked 'Plus animé' with a quarter note equal to 100 beats per minute.

Dynamics: *mf*, *p*, *espr.*, *1º Solo*.

Tempo: Plus animé. ♩ = 100

N



a tempo (mouvement du plus animé)

Solo.

Gr.Fl.

p



Htb.

Solo.

pp

Cl.

Solo.

p

Bons

IV.

Corns.

Trp.

Harpe I.

p

Harpe II.

a tempo (mouvement du plus animé)

1<sup>er</sup> Viol. Solo.

mf espr.

Tous. p

1 Alto solo.

espr.

Tous.

f et soutenu

f et soutenu

sfz

sfz

sfz

*poco riten.*

Gr.Fl.  
Htb.  
Cl.  
*più f*  
*più f*  
Bons  
*poco sfz*  
*f*  
Cors.  
*poco sfz*  
Trp.  
*poco sfz*  
Pist.Sib  
*poco sfz*  
*In Solo.*  
*poco sfz*  
Trb.et Tb.  
*poco sfz*  
Timb. Sol, Ré, Mi b.  
*poco sfz*

Harpe I.  
Harpe II.

*poco riten.*  
*très soutenu*  
*espr.*  
*très soutenu*  
*espr.*  
*très soutenu*  
*espr. 3*  
*très soutenu*  
*espr. 3*  
*poco sfz*

a tempo

Solo *bien en dehors*

Solo bien en dehors

Clar. *f* *dimin.*

Prenez la Clar. en La.

Bons *p*

(bouché) *mf* *dim.*

(bouché) *mf* *dim.*

(éponges) *p* *fp*

*mf* *fp*

*mf* *mf*

*a tempo*

*p* *dim.* *pp* serré

*p* *dim.* *pp* serré

*p* *dim.* *pp* serré

*p* *un peu marqué* *p*

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed include Htb. (Horn), Cl. I. II. (Clarinets), Bons (Bassoons), Cors. (Cor Anglais), Trp. (Trumpets), Pist. (Pistons), Trb. (Trombones), Timb. (Timpani), Hrp. I. (Harp), Hrp. II. (Harp), and a large section of strings at the bottom. The score is written in B-flat major and 3/4 time. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *fp* (fortissimo), and *più f* (further fortissimo). There are also markings for *mf espr.* (mezzo-forte, spirited) and *mf espr. (ouv.)* (mezzo-forte, spirited, opening). The score includes musical notations such as triplets, slurs, and crescendos. The bottom section of the score, which appears to be for the strings, includes a marking for *p un peu marqué* (piano, slightly marked).

Fl. II. II.

Hrb.

Cl. II. II.

Cors.

Trp.

Pist.

Trb.

*pp*

*poco piu f espr.*

*dim.*

*pp*

*p*

*Soli.*

*p doux*

*Solo.*

*p doux*

*p doux*

*1<sup>o</sup> Solo.*

*mp espr.*

*fp*

*dim.*

*pp*

*serré*

*dim.*

*pp*

*serré*

*pp*

*serré*

*pp*

*pp*

*poco piu f espr.*

*p*

Htb. *cresc.* *fp*  
 Cl. *cresc.* *fp*  
 Bons *fp*  
 Cors. *fp*  
 Trp. *fp*  
 Pist. *cresc.* *fp*  
 Trb. *p*  
 Timb. *p*  
 en La.  
 montez le Mib au Mib  
 en pressant  
*cresc.* *fp*  
*cresc.* *fp*  
*cresc.* *fp*  
*cresc.* *fp*

The musical score on page 47 is written in B-flat major (two flats) and 4/4 time. It consists of multiple staves for different instruments, including woodwinds, strings, and piano. The notation includes various musical symbols such as notes, rests, dynamics (f, ff, mf, cresc. molto), and articulation marks. The word "graduellement" appears at the top left and bottom left. The bottom right of the page contains the number "J 5304 H".

Key features of the score include:

- Top System:** Features woodwind and string staves. Dynamics include *f* and *cresc. molto*. There are triplets in the woodwind parts.
- Middle System:** Includes staves for piano and other instruments. Dynamics include *mf* and *f*. A section is marked "changez en Mi" (change to E).
- Bottom System:** Continues the piano and other instrument parts. Dynamics include *cresc.* and *f*.

Vif et agité. ♩ = 160.

*animato*  $\text{♩} = 160.$

*f*

*f*

*f*

*f*

*pizz.*

*f*



First system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with a triplet of eighth notes marked with a '3' and a 'p' dynamic. The line continues with a crescendo ('cresc.') leading to a fortissimo ('ff') section, which then fades with a decrescendo ('dim.'). The second staff has a treble clef and a key signature of three sharps, with a melodic line that also features a crescendo ('cresc.') and fortissimo ('ff') section. The third staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fourth staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fifth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The sixth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section.

Second system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with a crescendo ('cresc.') leading to a fortissimo ('ff') section, which then fades with a decrescendo ('dim.'). The second staff has a treble clef and a key signature of three sharps, with a melodic line that also features a crescendo ('cresc.') and fortissimo ('ff') section. The third staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fourth staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fifth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The sixth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section.

Third system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with a crescendo ('cresc.') leading to a fortissimo ('ff') section, which then fades with a decrescendo ('dim.'). The second staff has a treble clef and a key signature of three sharps, with a melodic line that also features a crescendo ('cresc.') and fortissimo ('ff') section. The third staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fourth staff has a treble clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The fifth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section. The sixth staff has a bass clef and a key signature of three sharps, with a melodic line that features a crescendo ('cresc.') and fortissimo ('ff') section.

50

Pte Fl. **Q**

Fl. *p Solo.*

Hrb. *mf*

Clar. Si<sup>b</sup> *p*

Clar. La. *mf*

Bons *p*

Cors Fa. *p*

Cors Mi. *p*

Trp. *p*

Pist. *p*

Trb. *p*

Tuba. *p Solo.*

Timb. *p*

*dim. - p soutenu*

*dim. - p*

*dim. - p pizz.*

*dim. - p*

*cresc.*

*arco*

*arco*

**Q**

R

Musical score for a symphony, page 51. The score is in D major and 3/4 time. It features a woodwind section (flutes, oboes, clarinets, bassoons), a string section (violins, violas, cellos, double basses), and a harp. The music is marked with various dynamics including *f*, *p*, *pp*, *mf*, and *cresc.* (crescendo). There are also performance instructions like *Soli très soutenu*, *Solo.*, *pizz.* (pizzicato), and *arco* (arco). The score is divided into three systems. The first system has 5 measures, the second has 5 measures, and the third has 5 measures. The key signature has two sharps (F# and C#). The time signature is 3/4. The woodwinds play a melodic line with triplets and slurs. The strings provide harmonic support with sustained notes and moving lines. The harp plays a simple accompaniment pattern.

R

Fl. Fl. Solo. *p* *mf*

Hrb. *p* *mf soutenu*

Clar. Solo. *p* *mf*

Bons *p* *mf soutenu*

Cors. Solo. *p* *mf*

Trp. *p* *mf*

Pist. *p*

Trb. *p*

Timb. *p*

Hrp. Solo. *p*

*espr.* *mf soutenu* *mf soutenu* *mf soutenu arco* *mf*

[illegible]



*f*  
*à 2.*  
*f soutenu*  
*f soutenu*  
*f soutenu*  
*à 2.*  
*f soutenu*

*poco sfz*  
*poco sfz*  
*poco sfz*  
*poco sfz*  
*poco sfz*  
*poco sfz*

*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*arco*  
*arco*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*très soutenu*  
*mf très soutenu*  
*mf*  
*mf très soutenu*  
*mf très soutenu*  
*mf très soutenu*

Tempo I<sup>o</sup>(un peu plus vite).

First system of musical notation (measures 1-4). Instruments: Htb., Cl. La., Bons. Dynamics: Solo *mf*, *p*, *mf*, *p*.

Second system of musical notation (measures 5-8). Instruments: Cors., Trp., Trb. Dynamics: *p*, changez en Fa.

Third system of musical notation (measures 9-12). Instruments: Cors., Trp., Trb. Dynamics: *p*.



The first system of the musical score features four staves. The top staff is for the Grand Flute (Gr.Fl.), the second for the Bassoon (Bons), the third for the Violin (Viol.), and the fourth for the Cello/Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins with a rest for the Flute and Bassoon, while the Violin and Cello/Double Bass play a melody. The Flute and Bassoon enter in the second measure with a forte (sfz) dynamic. The Violin and Cello/Double Bass continue their melody, with the Violin playing a sixteenth-note figure in the second measure. The system concludes with a trill (T) in the Flute and Bassoon staves.

[illegible]

poco a poco accelerando e cresc.

Fl. *p*

Cl. *p*

Bons *p*

Cors I. II. *p*

*poco a poco accelerando e cresc.*

*p*

*mf très marqué*

*mf très marqué*

*Soli*

*p*

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bons *mf*

Cors. *mf*

Trp. *pp*

*U*

*più f cresc.*

*più f cresc.*

*poco a poco cresc. -*

*poco a poco cresc. -*

*poco a poco cresc. -*

*poco a poco cresc. -*

*poco a poco cresc. -*

*U*

en retenant

Pte Fl.

Gr. Fl.

Htb.

*più f* Cl.

Bons *più f*

*f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

Cors.

Trp.

Timb. *poco più f* *più f* *sempre più cresc.*

Cymb.

Harpes.

en retenant

*molto* *f* *molto* *f* *molto* *f* *molto* *f*

Fl. *ff*

Htb. *ff*

Cl. I. Sib. *ff*

Cl. II. Sib. *ff*

Cl. III. La. *ff*

Bons. *ff*

Cors. *ff* Soli. *très marqué*

Trp. *ff* Soli. *très marqué*

Timb. *ff* montez le Ré au Mib.

Cymb. *f* Solo avec la mailloche *ff*

Harpes. *ff*

*con fuoco* *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

Pte Fl.  
 Fl.  
 Hrb.  
 Clar.  
 à deux  
 Bons  
 Cors.  
 Trp.  
 Cymb.  
 Hrp. *ff*  
*ff*  
*ff*  
*ff* pizz.  
*ff*

The musical score is arranged in a system of staves. The top section includes staves for Pte Fl., Fl., Hrb., Clar., à deux, and Bons. The middle section includes staves for Cors., Trp., and Cymb. The bottom section includes staves for Hrp. and Piano (P). The Piano part is marked with *ff* and *pizz.* (pizzicato). The Harp part is marked with *ff*. The Cymbal part is marked with *f*. The Trumpet part is marked with *ff*. The Cor Anglais part is marked with *f*. The Bassoon part is marked with *f*. The Clarinet part is marked with *f*. The Flute part is marked with *f*. The Horn part is marked with *f*. The Piano part is marked with *ff* and *pizz.*

62

Pte Fl.

Fl.

Htb.

Clar.

Bons

Cors.

Trp. 10

V

V

This musical score page, numbered 62, contains staves for various instruments. The woodwind section includes parts for Piccolo Flute (Pte Fl.), Flute (Fl.), Horns in B-flat (Htb.), Clarinet (Clar.), Bassoon (Bons), Cor Anglais (Cors.), and Trumpet 10 (Trp. 10). The brass section includes parts for Trombone (Bons), Horns (Htb.), and Trumpets (Trp.). The score is divided into four measures. The first measure shows the woodwinds and brass playing. The second measure features a key signature change to D major (indicated by two sharps) and a dynamic change to *ff* (fortissimo). The third and fourth measures continue the woodwind and brass parts. The score is marked with a 'V' at the beginning of the second measure and another 'V' at the end of the fourth measure.

Musical score for page 63, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Top section (measures 1-4):** Multiple staves with complex rhythmic patterns. Dynamic markings include *pp* (pianissimo) and *p* (piano).
- Middle section (measures 5-8):** Features a *Soli.* (Solo) section with *p stacc.* (piano staccato) and *Solo.* markings. Includes a *10 Solo, marqué* instruction.
- Triangle section (measures 9-12):** Labeled "Triangle." with a *p* (piano) dynamic marking.
- 1<sup>re</sup> Harpe section (measures 13-16):** Labeled "1<sup>re</sup> Harpe." with a *p* (piano) dynamic marking.
- Bottom section (measures 17-20):** Features a *pizz. sempre* (pizzicato sempre) instruction with *mf* (mezzo-forte) dynamics.

Pte Fl.  
 Fl. *1<sup>o</sup> Solo.*  
*p stacc.*  
 Htb.  
*p*  
 Cl. I. II.  
 Cl. III.  
*p*  
 Bons  
*p*  
 Cors.  
*p*  
 Timb.  
 Trgl.  
*p*  
 Harpes.  
 (pizz.)  
*p*  
 (pizz.)  
*p*  
 pizz. *sempre*

The musical score is arranged in a system of staves. The top section includes staves for Pte Fl., Fl. (with a 1<sup>o</sup> Solo. marking), Htb., Cl. I. II., Cl. III., Bons, Cors., Timb., and Trgl. The bottom section includes staves for Harpes and Percussion. The Percussion part features a rhythmic pattern marked with (pizz.) and p. The Harpes part features a rhythmic pattern marked with (pizz.) and p. The Cors. part features a rhythmic pattern marked with p. The Bons part features a rhythmic pattern marked with p. The Cl. I. II. part features a rhythmic pattern marked with p. The Cl. III. part features a rhythmic pattern marked with p. The Htb. part features a rhythmic pattern marked with p. The Fl. part features a rhythmic pattern marked with p stacc. The Pte Fl. part features a rhythmic pattern marked with p.



This page of a musical score, likely for a symphony, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Dynamic Markings:** *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout the score to indicate volume levels.
- Articulation:** The word *Solo.* appears above several staves, indicating solo passages for specific instruments.
- Performance Instructions:** *I. Harpe.* and *II. Harpe.* are written on staves, likely referring to harp parts.
- Other Markings:** *cresc.* (crescendo) is used to indicate a gradual increase in volume.

The score is written in a complex, multi-measure format, with various musical notations and symbols used to convey the composer's intentions. The page is numbered 65 in the top right corner.

Pte Fl. *X*

Fl.

Htb.

1<sup>o</sup> Solo. *p en s'éloignant*

Clar. *p en s'éloignant*

1<sup>o</sup> Solo. *pp*

Bons *pp*

Cors.

Hrp.

arco très serré *pp*

arco très serré *pp*

19 Solo.

*p* en s'éloignant *pp*

*sempre più dimin.* *pp*

*en s'éloignant* *pp*

Timb. Solo *pp* *cresc.*

*pizz.* *pp*

*pizz.* *pp*

*pizz.* *pp*

*sempre più dimin.*

*sempre più dimin.* 2 *pp*

Fl. *f* *p* *f*

Hrb. *f* *f* *f*

Clan. *f* *f* *f*

Bons *f* *p* *f*

Cors. *f* *p* *f*

Trp. *f* *f* *f*

Trb. *f* *p* *f*

Timb. *f* *f* *f*

arco *f* *p* *f*

arco *f* *p* *f*

div. *f* *p* *f*

arco *f* *p* *f*

arco *f* *p* *f*

la 2ème Flûte prend la petite Flûte.

Solo

montez le Sol  
au La

dimin. - - - molto

div. pizz.

Y

Fl.I. en retenant

I<sup>re</sup> Solo. *p* (tout bouché) *mf*

Cors. Soli. *p* (tout bouché) *mf*

Viol. en retenant *cresc.* *dimin.*

Fl.I. graduellement I<sup>re</sup> Solo. *p* (ouvert) *p*

Cors. graduellement II<sup>re</sup> Solo. (tout bouché) *p*

Viol. graduellement *poco* *pp*

Fin jusqu' au . . . Plus lent.

1<sup>re</sup> (tout bouché)

Cors. *fff*

jusqu' au . . . Plus lent.

1<sup>er</sup> et 2<sup>e</sup> pupitres.

1<sup>er</sup> Viol. *sempre dim. ppp*

les autres pupitres. *sempre dim. ppp*

1<sup>er</sup> et 2<sup>e</sup> pupitres.

2<sup>e</sup> Viol. *sempre dim. ppp*

les autres pupitres. *sempre dim. ppp*

1<sup>er</sup> pupitre.

Altos. *pp sempre dim. ppp*

les autres pupitres.

Violles. *pp sempre dim. ppp*

C. Basses.

encore retenu

prenez les sourdines

1<sup>er</sup> Viol. *Pup. I. II. pp*

prenez les sourdines

2<sup>e</sup> Viol. *Pup. I. II. pp*

prenez les sourdines

Pup. I. prenez les sourdines

le 1<sup>er</sup> seul. *p*

Pup. II. III.

prenez les sourdines

les autres

prenez les sourdines

prenez les sourdines

Lent et calme.  $\text{♩} = 72$ .

Pte Fl. I. *ppp*

Pte Fl. II. *ppp*

1re Gr. Fl. *ppp* Solo. *f et très-soutenu*

Timb. I. II. Mib-Mib *ppp*

Timb. III. Lab *ppp*

Harpe I. *pp*

Harpe II. *pp*

Lent et calme.  $\text{♩} = 72$ .

Pup. I. II. *ppp*

1er Viol. *ppp*

Pup. I. II. *ppp*

2es Viol. *ppp*

1er Alto Solo. *p mais très-soutenu*

2e et 3e pup. *ppp*

les autres. *ppp*

Pup. I. II. *ppp*

Veelles. *ppp*

1er pupitre. *ppp*

C. B. *ppp*



Musical score for page 73, featuring multiple staves with various instruments and vocal parts. The score includes a piano introduction, a vocal melody, and a large section with sustained chords and melodic lines.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The instruments and parts include:

- Vocal:** A vocal line with lyrics "Mib-Mib" and "Timb. Lab." (Timpani and Labium).
- Piano:** A piano introduction with a melodic line in the right hand and a bass line in the left hand.
- String Section:** A section with multiple staves, including a first violin, second violin, viola, and cello/bass.
- Woodwinds:** A section with multiple staves, including a flute, clarinet, and bassoon.
- Brass:** A section with multiple staves, including a trumpet, trombone, and tuba.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Key markings include:

- espr.* (espressivo)
- poco cresc.* (poco crescendo)
- p* (piano)
- div.* (divisi)

The score is divided into measures by vertical bar lines. The first system contains five measures, and the second system contains five measures. The third system contains five measures, and the fourth system contains five measures. The fifth system contains five measures, and the sixth system contains five measures. The seventh system contains five measures, and the eighth system contains five measures. The ninth system contains five measures, and the tenth system contains five measures.

Ptes Fl.  
 1<sup>re</sup> Flûte.  
 Mib-M.  
 Timb.  
 Lab.  
 dimin.  
 Solo.  
 pppp  
 3  
 dimin.  
 Harpe I.  
 (si $\sharp$ )  
 (si $\flat$ )  
 Harpe II.  
 (ré $\flat$ )  
 Pup.I.II.  
 1<sup>ers</sup> Viol.  
 les autres  
 Pup.I.II.  
 2<sup>es</sup> Viol.  
 les autres  
 1<sup>er</sup> Solo.  
 Pup.II.III.  
 Altos.  
 les autres  
 unis.  
 Pup.I.II.  
 Vcelles.  
 les autres  
 unis.  
 1<sup>er</sup> pup.  
 C. B.  
 les autres

Pres Fl. I, II, III. **Z** la 2<sup>me</sup> reprend la grande Flûte.

Gr. Fl. *pp* *cresc.*

Hautb. *pp* *cresc.* *Soli.*

Si<sup>b</sup> *pp* *cresc.* *Soli.*

Clar. La. *pp* *cresc.* *Solo.*

BONS *pp* *cresc.*

Fa. *pp* *cresc.*

Cors. Fa. *pp* *cresc.*

Tromp. Fa. *pp* *cresc.* *1. Solo.*

Tromb. et Tuba. *ppp* *cresc.*

Timb. *ppp* *cresc.*

Harpe I. *pp* *Solo.*

Harpe II. *p*

1<sup>er</sup> Viol. *pp*

2<sup>es</sup> Viol. *pp*

Solo. *pp* *cresc.*

pizz. *arco* *pp* *cresc.* *f et soutenu*

Altos. *pp* *cresc.*

pizz. *arco* *pp* *cresc.*

Vcelles. *pp* *cresc.*

pizz. *arco* *pp* *cresc.*

C. B. pizz. *pp* *cresc.*

**Z** *pp* *cresc.* J. 5304 H

pte Fl.

Flûtes I.II.

I<sup>re</sup> Solo.

*f très-soutenu*

*f II<sup>o</sup> dimin.*

Sib.

Clar. La. *dim.*

Fa. *dim.*

Cors. Fa.

Tromb. et Tuba.

Timb.

Harpe I.

Harpe II.

Viol.

1<sup>er</sup> Alto Solo.

Altos. *dim.*

Vcelles.

C. B.

II<sup>o</sup> Solo.

*ppp*

*ppp*

*ppp*

*p*

*pp*

*p*

*dimin.*

*dimin.*

13

[illegible]